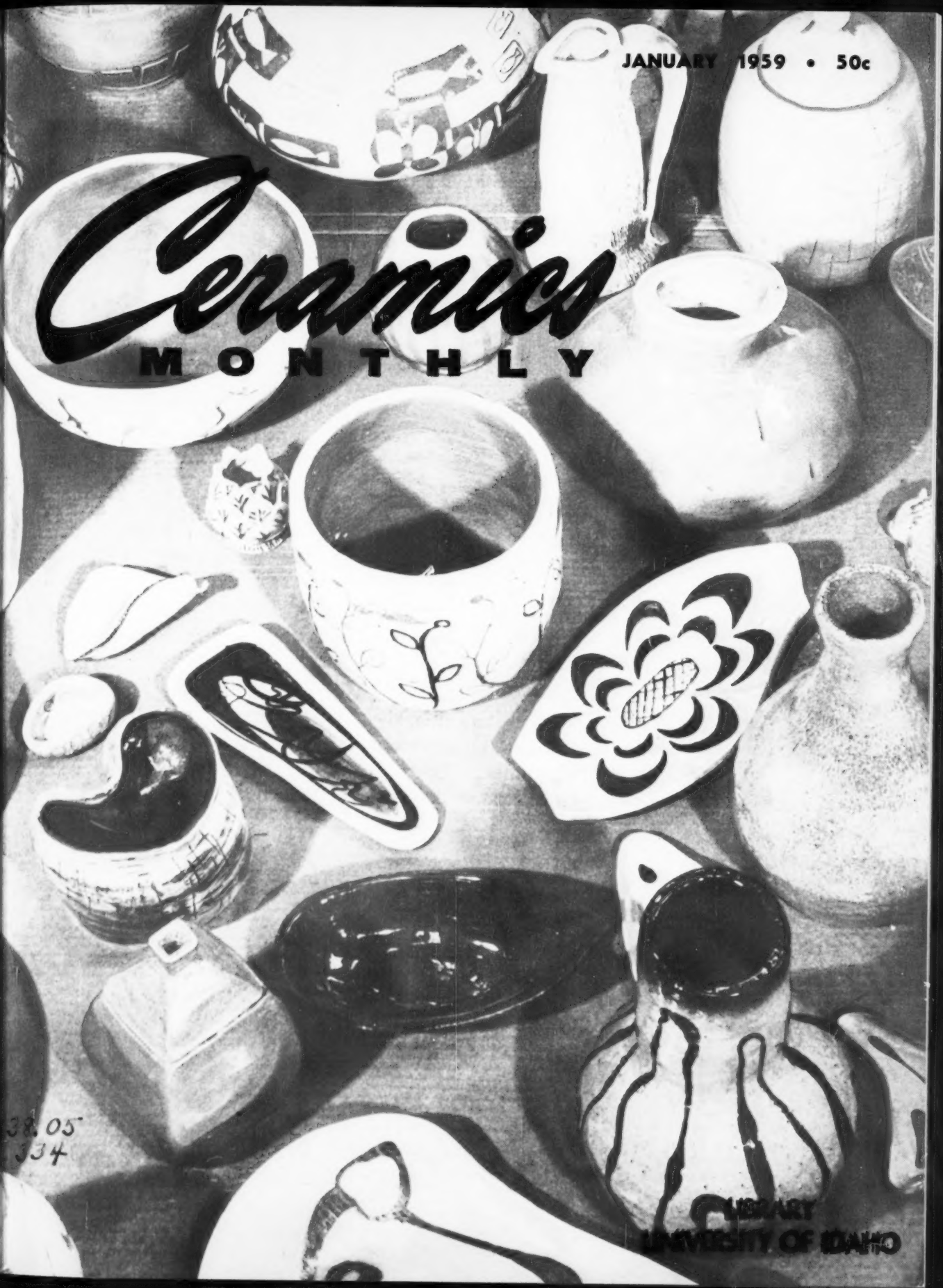


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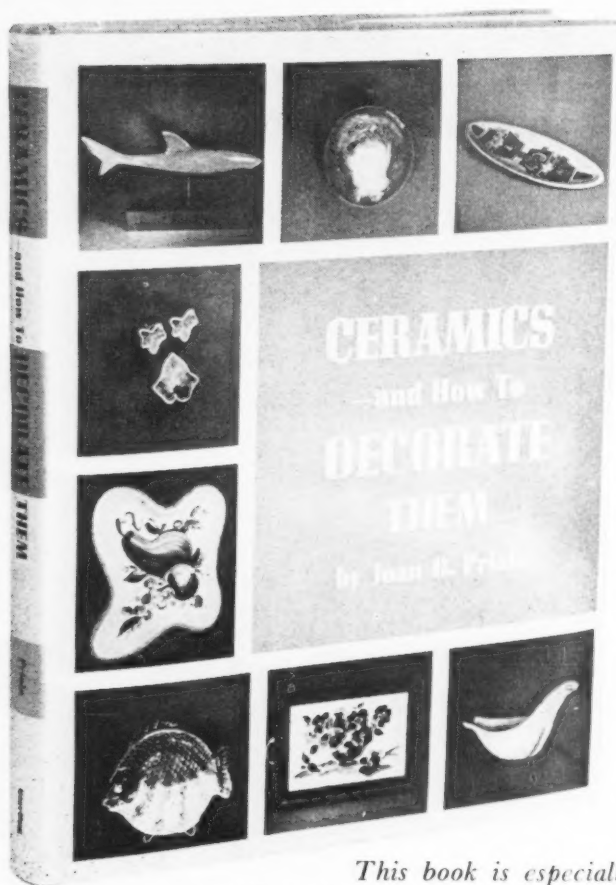
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"CERAMICS — and How to Decorate Them" really starts where other books often stop, for the major portion of this handsome book shows, once you have your object, how to transform it into a truly imaginative and tasteful work of art by using novel and artistic finishes. Mrs. Priolo gives detailed descriptions and illustrations of dozens of decorating techniques and shows exactly how to go about using them. She tells how to obtain simple yet eloquent textural effects, how to marbelize surfaces, how to spatter, sponge, use sgraffito, jewel glazes, majolica, and how to combine any of these methods for new and unusual effects.

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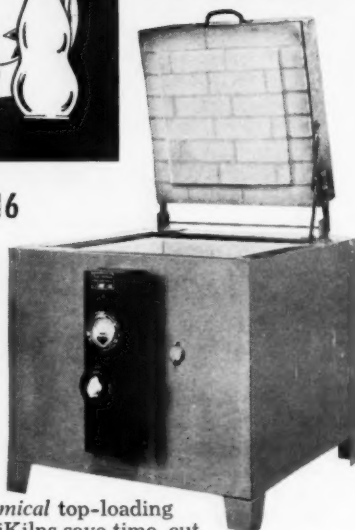
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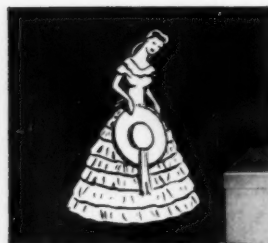
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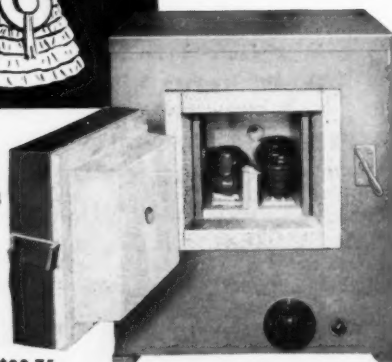
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Ceramics MONTHLY

Volume 7, Number 1

January • 1959

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On Our Cover: Pottery galore—coiled, slab-built, pinched and thrown—all made by students of author Swander. For details on her teaching techniques, see the feature article on page 16.

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Ceramics Monthly is published each month except July & August at Lawhead Press, Athens, Ohio, by Professional Publications, Inc., S. L. Davis, Pres. & Treas.; L. G. Farber, V. Pres.; P. S. Emery, Secy.

SUBSCRIPTION PRICE in U.S.A. and Possessions: one year, \$5; two years, \$9; three years, \$12. Canada and Pan Am. add 50 cents a year; foreign, add \$1 a year. Current issues, 50c; back issues, 60c. **ALL CORRESPONDENCE** (advertising, subscriptions, editorial) should be sent to the editorial offices at 4175 N. High St., Columbus 14, Ohio. Entered as second-class matter at the post office at Athens, Ohio, as granted under Authority of the Act of March 3, 1879.

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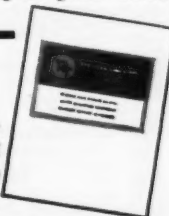
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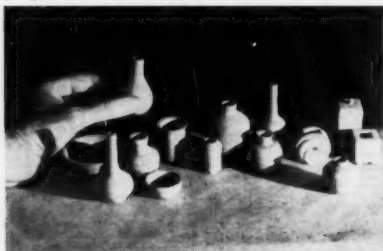
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Letters

TINY BUT MIGHTY

Dear Editor:

Your article in September on Margaret Fetzer's Lilliputian Pottery is something I've been hoping and waiting for. The text by Tom Sellers is excellent and the photographs of miniatures beautiful.



Years ago at an exhibit of pottery in New York City I saw some of Mrs. Fetzer's little jugs. How I admired them and wanted to own at least one! But it was during the depression and a few dollars meant a great deal. So I consoled myself with the thought that I would acquire one or more at a later time. Meanwhile I became interested in making my own miniatures—not on a wheel—but by the coil method.

I was then also interested in miniature flower arrangements and did lecturing on the subject in garden clubs throughout the

east, even to a men's garden club. I also exhibited my miniature arrangements at New York flower shows, noticing how such classes drew more admiration, more ahs and ohs than the large ones did.

When I was invited to talk to garden clubs, even to the Horticultural Societies of Philadelphia and New York, I was invariably asked to bring my collection of miniature pottery. They were eagerly bought. The photo shows a few of my "little ones."

I am telling you this only to show you that there is definitely a place for Lilliputian pottery (contrary to the unkind comments in the November "Letters" column.)

Many, many cheers for Margaret Fetzer for her exquisite little jewels: miniature pottery! Precious things appear in small sizes!

MRS. LILLIAN NORSTAD,
Yucaipa, Calif.

CM AROUND THE WORLD

Dear Editor:

I was impressed to learn that CERAMICS MONTHLY goes to 59 foreign countries... Does that mean natives or at least residents of these countries or does it include army personnel or army craft centers around the world?

... Have you ever canvassed your for-

eign readers to find out how they learned of CM? It seems to me this should be very interesting to you and also to your readers...

F. P. GRANVILLE,
Chicago, Illinois

◆ The above total means residents of these foreign countries because subscriptions to the armed services overseas go to an APO address in the U.S. and would not appear in our "foreign" files. We have never actually canvassed the foreign readership; however, one source is our military bases in foreign lands, whose craft shops are visited by local craftsmen. Another is the wide variety of international craft programs sponsored in this country for foreign teachers.—Ed.

Dear Editor:

I have enjoyed CERAMICS MONTHLY since the first issue and am really impressed to learn from your December editorial that my favorite magazine has subscribers all over the world. Fifty-nine countries outside continental U.S. is quite an accomplishment; however, search as I would through the list of countries you published I didn't find Ireland. Shame on you—and with a name like McIntyre as your managing editor...

MRS. KATHLEEN BYRNE,
Boston, Mass.

CERAMIC INTERNATIONAL

Dear Editor:

Your story on the Syracuse Show (*Ceramic International*, December) is one of the best you have ever done. It was certainly (Continued on page 10)

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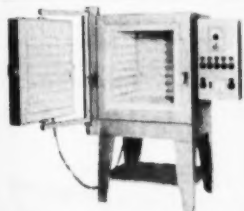
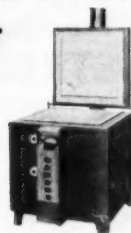
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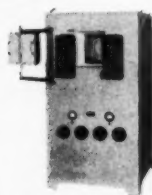
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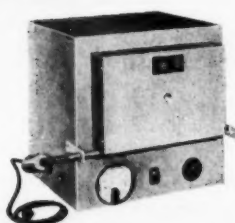
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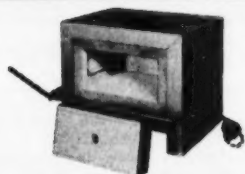
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Itinerary

Send show announcements early—WHERE TO SHOW: three months ahead of entry date; WHERE TO GO: at least six weeks before opening.

WHERE TO SHOW

MASSACHUSETTS, ANDOVER
April 4-May 3

"Massachusetts Crafts of Today", a juried exhibition to be held at the Addison Gallery of American Art. Residents of Massachusetts, teachers and students eligible. Massachusetts crafts for the 1959 Boston Arts Festival will be selected from this exhibition. Awards: museum purchase prize. Fee: Members of the Massachusetts Association of Handcraft Groups, \$1; non-members, \$2. Deadline for work: March 12. For additional information, write the Addison Gallery.

NEW HAMPSHIRE, MANCHESTER
February 25-March 29

1959 New Hampshire Craft Guild Exhibition. Includes all crafts; open to active members of the League of New Hampshire Arts and Crafts. Will be held at Currier Gallery of Art. Pieces will be selected from this exhibition for showing at the 1959 Boston Arts Festival. Jury: entry fee \$1.50. Deadline for entry: January 28. Entry forms and further information obtainable from Nancy Wheeler-Craigie, Exhibition Chairman, c/o The League of New Hampshire Arts and Crafts, Concord, N. H.

NEW YORK, ALBANY
February 27-March 22

"Designer-Craftsmen, 1959", sponsored by the York State Craftsmen, will be held at the Albany Institute of History and Art. Jury: prizes. Fee: \$1. Deadline for work: February 5. For additional information and entry blanks, write Miss Janet MacFarlane, York State Craftsmen, Chamber of Commerce, Ithaca.

WASHINGTON, SEATTLE
March 8-April 8

Seventh Annual Northwest Craftsmen's Exhibition. Open to craftsmen of Washington, Oregon, Montana, Idaho, British Columbia and Alaska, will be held at the Henry Gallery. Jury: Prizes. Deadline for work: February 7. For additional information and entry blanks write the Henry Gallery, University of Washington, Seattle 5, Wash.

WHERE TO GO

ARIZONA, TUCSON

January 12-February 15

Tucson Fine Art Ass'n. Craft Guild exhibition at the Tucson Art Center. Entries by area craftsmen in this show titled "Crafts '59".

(Continued on Page 34)

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Q *Answers to* Questions

Conducted by the CM Technical Staff

Q I need a formula for making a mender for both bisque and greenware.

You will probably have to experiment a bit. Sodium silicate (commonly called waterglass) is one of the most-used mending agents. This would work best on bisque ware either by itself or in combination with slip. For greenware, heavy slip is generally sufficient although small additions of waterglass might help there, too. Commercially prepared mending agents are available at most local ceramic supply shops.

Q What advice can you give a home potter to prevent tiles from warping? Is it wrong to dry the tile on a piece of plastic bag? I am becoming a little frustrated in my attempts to make a tile that doesn't warp.

Making any flat piece of clay without having it warp is a tricky item. The important thing is to allow complete circulation of air around the piece and also to dry it very evenly and slowly. The addition of grog is an excellent aid because grog does not shrink, therefore, does not in itself warp. After rolling out the clay and cutting it into the desired sizes, it should be placed on newspaper and then on a porous surface. Immediately cover the clay with a damp cloth and set it where it will not be under draft and can dry slowly. Occasionally turning the piece on one side then the other will also help lessen warping. Some people

(Continued on page 11)

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CM's Pic of the Month: "Unicorn's Yoke", a 16" high, two-column piece by F. Carlton Ball of Whittier, California, is coil built of red clay. Mixed with the clay is grog and black and white sand. The inside of the pot is glazed white with no glaze being used on the outside. It was fired at cone 8 in a reduction atmosphere. The coils were welded together with a fingernail giving the piece a decorative design. Mr. Ball, a professor in the Art Department at the University of Southern California, won first prize for this piece in the Miami Third Annual. Entered in the pottery division, the piece was reclassified as sculpture by the jurors.

Suggestions

from our readers

Ceramic Tile Notes

Do you ever write yourself notes? If you do, here is a novel idea! Use four-inch tiles instead of paper. Decorate the tiles with colored underglazes or china paints to remind yourself that there are clothes in the dryer, dinner is in the oven, kiln is firing, etc. They make fine conversation pieces, and are more attractive than hastily pencilled notes on paper. I keep my tiles stacked and displayed only one at a time.

—Mrs. Zella Boedicker, Wadsworth, Ohio

Glass Tesserae for Enameling

In most sections of the country, Italian glass mosaic tesserae now are available in hobby shops, and these offer possibilities for the enamelist. The tesserae are offered in a wide selection of colors—including red, orange and certain mottled effects which are most interesting. These tesserae can be used in the same manner as enamel lumps and broken bottle glass.

Break up the tesserae into pieces and place them on a previously fired enamel coating and fire at conventional enameling temperature. The glass melts readily and some reds will hold their color well.

Ceramists also can achieve some interesting effects by placing the broken glass tesserae in the bottom of a bowl which has been glazed and fired. If the bowl is refired to

(Continued on page 12)



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Drakenfeld

Letters

(Continued from page 4)

tainly timely and the large number of pictures helped give a pretty good preview of the show . . .

MURIEL SWINNELL,
New Orleans, La.

Dear Editor:

Your December number has just come, and I can't begin to tell you how thrilled we are with your wonderful coverage of the Ceramic International and your use of so many illustrations.

We shall never forget that your very first issue featured the Ceramic National and its history. We have, indeed, been steadily indebted to you through the years, and now more than ever. A thousand thanks . . .

ANNA W. OLMSTED,
The Syracuse Museum of Fine Arts
Syracuse, N.Y.

Dear Editor:

Your Syracuse Show article was excellent and you should be commended particularly for giving the actual sizes of all the pieces shown. There is nothing more frustrating than trying to determine whether a piece of pottery is 3" or 3' high.

Even with the size given, however, I find it hard to conceive of a 40"-high vase, which is the size you listed for the stoneware pot by Carlton Ball. If my mathematics is correct this is slightly higher than a yardstick. That wasn't a misprint, was it? . . .

MRS. LORRAINE FOSTER,
New York City, N.Y.

♦ Some months ago, Mr. Ball sent us a photograph which he said was prompted by our article on the miniature pottery of Mrs. Fetzner (September issue). By a happy



coincidence this is the same 40" pot that subsequently took the award in the "Ceramic International". The photo, which appears here, should help Reader Foster "conceive of" such a large pot and also reassure her that the size given was not a misprint.—Ed.

WHERE'S ENAMELING

Dear Editor:

As a craft teacher I find CM valuable because it covers both clay working and enamels. I was disappointed not to find an enamel feature in your December issue. I hope this was a temporary situation . . .

PATRICIA MAYNARD,
San Francisco, Calif.

MOUTHPIECE

Dear Editor:

. . . Since CERAMICS MONTHLY seems to be the mouthpiece of the rapidly expanding ceramic field, I feel it should be represented on the reading table or book shelf of every craft shop . . .

KAY M. BOTTS
Florida Union Craft Shop
University of Florida
Gainesville, Fla.

BAMBOO HANDLES

Dear Editor:

If possible, please send me a list of available sources where I might purchase bamboo handles for teapots.

NOEL WAIT,
Carbondale, Ill.

♦ Locating a source of bamboo and reed handles seems to be a perennial problem, judging from the number of inquiries we receive. Here are two reliable sources we are familiar with: Katagiri & Co., 224 East 59th St., New York City 22; and S. M. Iida Store, Attn: Mr. Mishimoto, P.O. Box 815, Honolulu, Hawaii.—Ed.

This column is for CM readers. It's open to everyone who has something to say—be it quip, query, comment or advice. All letters must be signed; names will be withheld on request. Just address your letter to: The Editor, Ceramics Monthly, 4175 North High St., Columbus 14, Ohio.—Ed.

Jane! Thanks for the tip about Duncan's wonderful new molds. I tried "Jungle Animals" and we had such fun...even to little Jack who can be so difficult at times.

Have you ever used any of Duncan's Glaze combinations? The effects are divine! For January, try "Solar Spectacle". 2 coats Duncan's E-Z Flow #616 Manzanita Brown. 2 coats E-Z Flow #900 Spill Base. 2 coats E-Z Flow #632 Tangerine. These glazes have PG-16 (whatever that is) added but believe me, this is the difference between success and failure. A Happy New Year to you and yours.

Fran

Q *Answers to* questions

(Continued from page 7)

recommend placing the piece on a plaster slab and covering with a plaster slab. You will have to work out the actual procedure yourself.

One thing to avoid is a glass slab, plastic base or any air-tight material. This prevents drying on the bottom face. The top is drying while the bottom stays wet, which creates warping.—KEN SMITH

Q What is CMC powder and where might it be purchased?

The synthetic gum called CMC (Carboxy Methel Cellulose) is the material most generally used to aid in the brushability of glazes. It is available under a variety of trade names from many sources of supply.—KEN SMITH

Q We have been shown by an eastern teacher how to use what she calls a "base coat" for enameling. It looks like ceramic slip and is used about the consistency of medium-thick cream. After a thorough cleaning, the copper is rubbed finally with a little of the "base coat" on a cloth, rinsed and dried and dipped into the "base coat" which is allowed to dry. It then is off-white, the color of greenware.

When this "base coat" is dry, you can draw in your pattern and fire your piece. The lines will be dark and remain visible under coats of transparent enamel. This is a very useful technique and now we can't get any more

(Continued on page 13)



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PREVIEW

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For the Hobbyists wishing to test their ceramic skill by entering the Amateur Hobbyist Competitive Exhibit, special arrangements have been made for advance shipment of pieces to Convention Hall any time prior to show dates . . . Pieces will be placed under lock and key until show time . . . In addition to awards to Hobbyists in each category, twenty-five-dollar Ceramic Gift Certificates will be issued to the five Studios who sponsor the largest number of entries . . . Studios are urged to encourage their students to enter at least one piece in this exhibit . . . After judging, the sponsoring studio name will appear with each piece, as well as that of the Hobbyist . . . In excess of 1000 pieces are anticipated on display . . .

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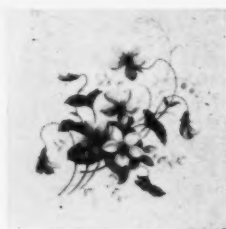
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Information
 on Request

... Suggestions

(Continued from page 9)

cone 014, the glass will melt and fuse with the glaze. Of course, this is not infallible. Experiment and find the right procedure for your clay body and glaze.

—Pearl Stephen, Santa Clara, Calif.

Save the Trimmings

A beginner, in finishing a wheel-thrown piece, cuts off much more clay in turning than a professional. To save time, I use a Windex bottle filled with water to spray the trimmings before they dry out. Then they can be returned directly to the clay batch from which they came. A broad spatula is useful for picking up the dampened trimmings.

—Marion Lord Taylor, Lancaster, Mass.

Accents for Mosaics

Have you ever wished to use metal strips of brass or copper in your mosaic work, but couldn't locate suitable material? Let me suggest model railroad track. This is available in two sizes: HO gauge—just right for glass tiles, and O gauge for a heavier look.

Purchasing strips of heavy copper may not fit your budget, so don't overlook the possibility of using copper tubing instead. This can be easily flattened, if desired.

Another suggestion for a copper accent . . . Cut a strip of regular 36-gauge tooling copper and fold it over a length of wire. This results in an interesting strip. Wire can be removed or left in the fold, depending on your design or how you use it.

—Peg Townsend, Tucson, Ariz.

(Continued on page 14)

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CERAMICS MONTHLY

Q *Answers to* Questions

(Continued from page 11)

"base coat." It is used by Doris Hall and probably other enamellers, but so far we cannot find a supplier or the correct name for the medium. Can you help us?

This sounds like *Slush* enamel, a well-known commodity sold by Thomas C. Thompson Co., Highland Park, Ill. Although Doris Hall has made an artistic use of this particular medium by firing over melted chunks and sgraffitoing around and in relation to the chunks, I have never used it. When the students use this method on the backs of their trays for a crackle effect, I think it rather cheapens the tray.—KENNETH F. BATES

Q I wish to ask about stoneware firing. Carlton Ball suggests firing a lid in place on its pot for bisque firing after having coated between with aluminum paint to prevent sticking. Also he suggests (June, 1958) putting copper nitrate in cracks, etc. and refiring. Are both of these things possible in electric kilns or are they only for gas?

There will be no difficulty encountered if you follow Mr. Ball's procedures. These are applicable to either electric or gas-firing kilns.

All subscriber inquiries are given individual attention at CM; and out of the many received, those of general interest are selected for answer in this column. Direct your inquiries to the Questions Editor; please enclose a stamped self-addressed envelope.



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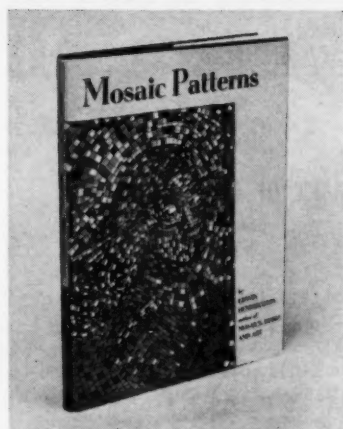
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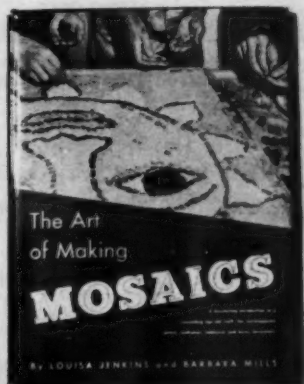
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... Suggestions

(Continued from page 12)

Mixing Slip Easily

A mixer designed to fit our $\frac{1}{4}$ inch electric drill has simplified slip-mixing in large quantities for us. A length of $\frac{1}{4}$ inch threaded steel rod long enough to reach to the bottom of my slip storage vat was fitted with three pairs of wooden propellor-like blades at the base. These blades were spaced with washers and nuts between them and at the end to hold them in place. The other end of the rod was smoothed to fit into the chuck of the drill.

A second similar length of threaded steel rod was fitted with pairs of the wooden blades spaced about three inches apart up the rod, with the nuts and washers holding them in place. The end was fitted to the chuck of the drill. These mixers blend the slip to a smooth consistency without incorporating excessive air.

—Betty G. Guill, Juneau, Alaska

Aid for Placing Cones

I have found that very frequently, in order to stack my kiln efficiently, the shelves do not permit the cone to be placed within good view of the peephole. On such occasions, rather than resetting the shelves to accommodate the cone, I find it very simple (and space saving) to set the type of posts used for shelf supports as pedestals for the cone and clay slab supporting it. I find two posts are sufficient for a small cone—one to stand the cone on and one to receive it when it melts. Since the posts come in various heights, placing the cones ceases to be a problem.

—Cecille Tallal, Massapequa, N. Y.

(Continued on page 31)

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DECORATING UNUSUAL SHAPES



1. Light blue and turquoise underglazes are banded on, using a square shader.



2. Brush brown underglaze on the lower half and scrape away the eye areas.



3. Paint in the features and other details with black underglaze.

demonstrated by MARC BELLAIRE

for the
HOBBY DECORATOR

DECORATING UNUSUAL SHAPES, such as a long-necked pitcher, bottle or vase, sometimes poses a problem for the decorator. Here is a design that offers a new solution to this puzzle—an *unusual decoration* for the unusual shape. And the face at the base of the shape surely will make it a real conversation piece!

The design involves the use of a banding or decorating wheel for applying the alternate stripes of color. The piece first is carefully centered on the banding wheel, and the brush hand is braced on a book or other prop of the proper height. Turn the stem of the wheel slowly with the free hand until a slow, fairly constant, speed is reached.

Then, holding the wrist steady, gradually bring in a well-saturated brush until it touches the revolving piece. The brush is held stationary and, while the piece revolves on the decorating wheel, it decorates itself. As each stripe or band is made, you will have to adjust the height of the prop. However, if you have a steady hand, you may wish to omit the prop altogether.

First apply bands of light blue underglaze, allowing the width of the brush between each horizontal stripe. Bands should extend slightly below the center of the shape. Then, with turquoise underglaze, fill in the spaces between the light blue bands. Then will have alternating bands of the two colors. Apply a band of turquoise at the base of the shape too. Then brush brown underglaze on the lower portion of the shape. As soon as this has dried, scrape away the underglaze with a sgraffito tool, exposing the eye areas.

Paint in the details and features with black underglaze. The piece then is ready for bisque firing, glazing and refiring. The finished piece is shown opposite. ●

In this series of articles, no specific brand of underglaze is either suggested or implied. The nationally advertised brands are highly competitive in quality and price.

Mr. Bellaire's advice is to use those brands you feel give you the best results.





INTRO

by DOROTHEA SWANDER

CERAMICS is required of non-art majors in Indiana State Teachers College, and many students are afraid of it. Some think of clay as a play material. Accustomed to success in other fields and areas of study, some students fear failure with this new medium. The students need to be directed in such a way that they will not be afraid to express their own unique ideas and, at the same time, learn clay techniques and create a product of which they would be justly proud.

I have written this article to show how I, as a teacher, work with the novice to attain a great appreciation of clay as a useful medium in his every-day life, and to attain a high level of efficiency in its use. It is *not* intended as a complete diagram of methods and techniques in clay building.

The most difficult problem the teacher has is to lead the student away from reproducing forms of objects he has at home, has seen in the shops or ideas he has stored up from shapes of the past. The teacher of clay must give the student faith in his own individual ability.

PROPERTIES OF CLAY

Clay is one of the most exciting and plentiful mediums available to man. Its fine plastic quality is conducive to the origination of new ideas. In order to acquaint the student with this medium and its vast potential, I distribute small amounts of properly conditioned clay among the students. They feel its texture and become aware of its great plastic quality. They learn how the clay yields to the slightest pressure of the fingers. I allow my students to handle the fine hand-crafted examples of ceramics which I have on display. We note the change that fire brings about in the clay. We develop an awareness of different forms and finishes—both present and past—through discussion and the review of slides and good photographic illustrations. This helps students become actively conscious of the relation of form to function, and the use of the piece in its own time.

POURING CLAY . . .

A teacher tells how she gives her students an appreciation of clay as a useful medium in their everyday lives and, at the same time, teaches them the clay-building techniques

The methods by which various types of pieces were made are discussed so the techniques are seen as integral parts of the design.

The students are encouraged to make something which they (or someone) can use. (For example, a cup with a good drinking lip, that will keep coffee hot, which is not too heavy, that has a well-related, securely attached handle and a substantial base. The whole must be pleasant to look at, inviting to pick up and have good clay quality.) Students express desires for better pouring teapots, ash trays that prevent ashes from falling out, better-shaped vases for flower arranging, refrigerator bottles that can be easily cleaned and still be covered, etc.

The students are held to high standards of design: Clay objects should have the plastic quality and pleasant warmth of the earth from which they are made. They should retain the feel of the technique used. The finish should be well-related to the form and function to produce an integrated whole. The completed piece should have the weight and feel of clay. It should have the unique feeling of belonging to the person who made it, and should be visually pleasing to the person who sees it.

STRIVE TO GAIN CONTROL

I give my students an outline of the work for the term, and show them how to prepare clay. Everyone wedges a piece of clay the size of a baseball. This clay is sufficient for two pinch pots. Each pot is made for a specific purpose. We strive to gain control of the medium and achieve a wall of the right weight in the finished piece. Finger manipulation only is used, and finished pots are placed together on a table and are discussed from a standpoint of good design qualities. The best ones are set aside. More pinch pots are made and a second

discussion is held. Students are encouraged to use the "throw away bucket" frequently. This is just *mud*; it can't be hurt. There is plenty of it, and used clay can be reused.

Pots that satisfy their student designers are placed in the drying cabinet until they are ready for firing. I explain the processes of firing, and students help stack and fire the kiln. They rush in early the morning after the firing to see the miracle which the fire created. It is difficult for them to believe that their clay objects now will hold water. Each has to fill his piece at the faucet.

Every student is required to finish each of his pots in a different manner. So, at the end of the 12-week term, he has a working knowledge of at least six different methods of decoration. I demonstrate definite glazing and decorating procedures. Then the students decorate their first pinch pot by pouring an opaque glaze on the inside and a transparent glaze outside. On the second pinch pot, they use an underglaze crayon pattern and pour a clear transparent glaze over this. To keep interest high, I always fire the pieces as soon as the kiln is full.

While the students are waiting for their first pots to dry and be fired, we begin making a second group of small pieces. These are simple one-piece slab pots and, as always, are designed for a pre-determined purpose. Since this single slab is only slightly pulled up from the cloth, a shallow form must be planned—a coaster, spoon holder, pin tray or rolled form. The only real limitation is technique, imagination and material.

Since much finger experience is needed to handle clay, a wedged piece the size of a ping-pong ball is patted to an even thickness on a piece of cloth. The form is cut, and the edges are pulled up and smoothed with the

fingers which are never dampened unless it is absolutely necessary. (This should be seldom as clay gets slick, is inclined to fall down and does not respond well to fingers when wet.)

As soon as they are formed, the slab pots are put out for discussion. When each student had made at least two satisfactory pieces, they were placed in a plastic bag to be kept in the leather-hard state until the form of decoration could be planned. At this point, I demonstrate the techniques of slip painting, slip trailing, incising, and sgraffito; and show finished, fired pieces bearing these types of decoration.

When the student develops a satisfactory plan, he applies it to the still-moist pot. When the piece becomes dry, he sprays a transparent or semi-transparent one-fire glaze over the entire object. By this time, two or more worthwhile pieces are ready for firing.

A TASTE OF THROWING

Since we are equipped with only two potter's wheels for 20 students, it is necessary to assign the wheel after throwing techniques are demonstrated. I then show the Karl Martz film on throwing (Indiana University). Here an expert throws beautiful pots in what seems to be minutes. All were eager to try. The first week after the film was shown, the wheel was thrown open to everyone. Then the film was shown again, and each student was given a three-day preference assignment at the wheel.

The most difficult finger and clay control manipulation assignment of all was next on our list. This was a pot built of half-inch clay pellets. This technique is used so that the pellet form will show, in some way, in the texture of the pot. When the finished piece was bone-dry, it was decorated with liquid underglaze and

(Please turn the page)



THREE OF THE AUTHOR'S STUDENTS, James J. Jurney, George Antal and Sonja Lea Helman, work on projects in coil building.

... INTRODUCING CLAY

sprayed with a one-fire clear glaze.

The class, having practiced four different techniques, now had a sufficient understanding of the medium to make a big pot. All wished to create something of real beauty and worth. I demonstrated the coil-building process, since this technique was to be used. In connection with the demonstration, I showed fine contemporary examples of coil pots, coil sculpture, and also films and slides of ancient Indian civilizations and their methods of building pottery. Each student was required to cut three original silhouettes of a desirable shape and size from paper. These were pinned to the board and discussed from the angle of pleasing proportion, relation of form to technique, freshness of form, function and possible methods of finishing.

We discuss various methods of creating texture on finished pieces: small wood dowels can be shaped, then pressed into damp clay to create a depressed pattern. Nail heads, washers, forks, hooks, wires, fired clay forms and similar materials also can be used this way. A piece of coarse comb or an orange stick can be dragged in a controlled pattern. The students experimented with various types of texture on slabs of clay until they established a good plan. Then their patterns were carried out on the damp pots. Some of the students brushed different-colored engobes or underglazes over their pots, then scraped off the higher areas. Others dragged stiff brushes of colorant over the outside; while others bisque fired their pieces, using a matt glaze for the second firing depending upon light and dark for interest. If a stu-

dent is uncertain of the result he might obtain, I advise him to try out his idea on clay cookies. In this way, many pleasing and unusual effects were achieved.

I introduced the class to the making of plaster molds at this time. This gave the molds and slip-cast and pressed clay pieces time to dry, and the process could be carried on interchangeably with the final slab pot. If either of these processes were carried out alone, the students would have long lapses of time when they would be simply waiting for some material to mature. Another reason for my not demonstrating the casting process earlier in the term was to prevent the class from developing into

a mass-production-minded group. Students find slip casting so quick and exciting that it is difficult to get them to stop once they have started.

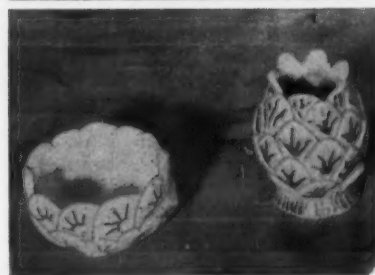
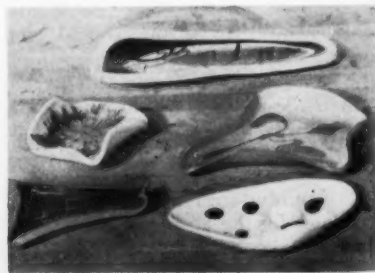
After I had explained the demands of a pot to be cast by either the one or two piece mold method, each student made his own solid clay form and cast it in plaster. The possibilities of pressing clay into the mold for variation of thickness, building and carving were illustrated. I then explained majolica as a form of decorating and suggested that this method be used on one of the two final pieces.

The final problem of the term was a three-dimensional slab pot to be made of three or more cut parts. The pattern was made of tag board taped together. Later it was taken apart and laid out on a slab of clay, 5/16-inch thick, to be cut. When the unused portion of clay was removed, it was necessary for the cut pieces to remain until they could be handled without distortion. Then they could be welded together. I emphasized the importance of slab-built pots retaining the feel of soft clay. They should not be wooden forms.

The semester was over and the sentiments I heard most often from the students were: "I wish we were just starting . . . this term was not long enough . . . I am just ready to start now to really make something." But the object of the class was attained. The students had the know-how and appreciation of both good hand-crafted and commercial earthenware. They would be able to carry on in their own homes, or perhaps in their own studios, where the class had left off. ●



COILS, SLABS AND PELLETS went into these pots. The pots and bottles above all were made of coils. The tallest is 18 inches high. The largest of the slab-built pieces at right does not exceed four inches. The pieces shown below right were made from half-inch clay pellets.



MAKE A PLATTER ON A HUMP MOLD

by DOROTHY PERKINS

DRAPING clay over a hump mold is fun, and a variety of useful and beautiful things can be made in this manner. In this demonstration, we will make a platter, but the same technique is used regardless of the size or shape of the piece you are making.

Roll out a slab of clay on a piece of canvas, making sure you obtain a sheet of consistent thickness. Any clay or clay body suitable for hand building or throwing should work well. Now, lift the clay and canvas together and turn them over a slightly dampened plaster hump (photo 1). Notice that the hump has been raised up from the table to facilitate draping.

The hump has been dampened because, if too dry, the clay may dry more rapidly on the hump surface than on the surface exposed to the air, causing the bottom of the piece to crack. This is a particular hazard in flat-bottomed pieces such as this.

When draping the clay, be careful not to stretch it. This could result not only in uneven thickness, but could also set up strains in the clay which could cause undue warping in the finished piece.

After the clay is placed over the hump, the canvas backing is peeled away (photo 2), and the excess clay

is trimmed from the shape (photo 3). A thin-bladed knife or large hatpin is run around the under side of the hump, pressing flat against it.

Immediately after draping, while the clay form still is soft, transfer the clay form together with the hump to a slab of plasterboard larger than the piece. We are going to make an addition to the rim of the platter, and the clay must be soft in order to insure a good bond. Now roll a clay coil, long enough to reach around the entire piece (photo 4).

Then work the clay coil onto the form. This may be done in a number of ways. Here it is being attached by the successive pressures of one finger, providing a decorative result (photo 5).

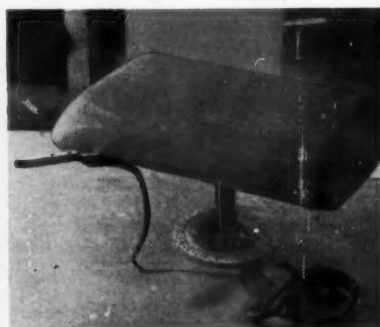
When the rim edge is attached, score the bottom of the platter to deter warping (photo 6.) A foot could have been added (using a coil of clay), in which case the scoring would have been unnecessary. When the piece begins to pull away from the hump, and is stiff enough to hold its shape, remove it. Using the fingers as tools, join the top of the rim-edge coil to the body. Here again the method used may be varied. For ideas on decorating the completed tray, see page 22. •



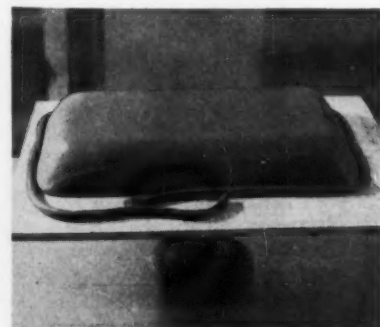
1. Clay and canvas are lifted together to prevent the clay from stretching, and placed over the plaster hump.



2. The canvas backing is peeled off after the piece is in place. The hump has been dampened to prevent cracks in the clay.



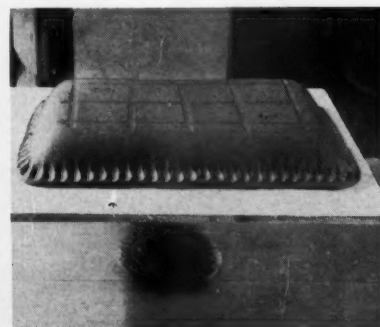
3. A thin-bladed knife or hatpin is run around the underside of the hump to trim off the excess clay.



4. Clay and hump are transferred to a large board immediately after draping. Then a large coil is rolled for the rim.



5. The clay coil may be attached in a number of ways. Here it is blended with the finger, providing a decorative effect.



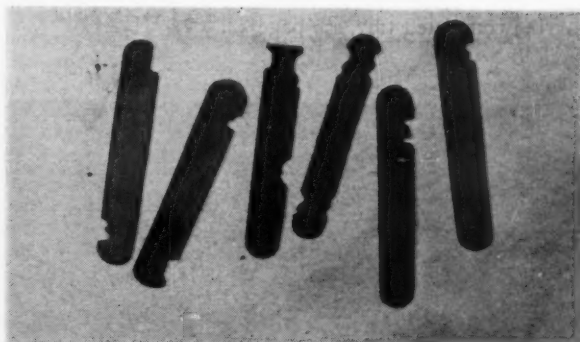
6. The bottom of the platter is scored to discourage warping. When stiff enough to hold its shape, the piece is lifted off the mold.



THROWING ON THE POTTER'S WHEEL

Decorative Rims for

by TOM SELLERS



TONGUE DEPRESSORS like these make excellent templates. They can be shaped easily and will not warp if they are dried after using.



ONE METHOD of attaining a roll of excess clay at the top is by not thinning the wall as the pot is shaped. Leave the excess clay there during the throwing process.

YOU CAN ADD a decorative touch to the pots you throw by using a more or less ornate band at the rim. This decorative rim is made by using a template, made of wood, metal or plastic, pressed against an excess amount of clay which has been deliberately left at the rim of the pot for this purpose.

Although we will demonstrate how to make a decorative rim on a bowl, this method also can be used on other shapes as well. Frequently it is used on vase forms and pitchers. But, regardless of the *type* of pot to which it is applied, the use of decorative rims or lips should be restricted to pots of *simple* shape and treatment where it provides the *sole* source of decoration.

The band, although decorative, actually serves two purposes. Besides imparting a sculptured appearance to the top of the pot, it also serves to strengthen the rim. In drying and firing, this heavier rim at the top of the pot makes the band less likely to warp. After the pot is finished and in use, the heavier rim makes it more impervious to shock and breakage.

The template can be made from wood, metal, plastic or any thin slab of material that can be cut to form the desired shapes. The wooden tongue depressors, illustrated here, were shaped by holding them against a grinding wheel at various angles. A small saw or knife also could have been used.



Acknowledgment is made to Crafttools, Inc. for loan of the wheel used here.

Ordinary tongue depressors are used as templates for decorative rims which give a sculptural appearance to thrown pots. In addition, they serve to strengthen the rim, making it less likely to warp in firing and more impervious to shock in use.

of thrown Pots

I find that tongue depressors make very satisfactory templates for decorative rims. They are inexpensive and easy to obtain (they can be bought in any drug store); and, if dried thoroughly after use, they will not warp and can be used again.

When making a shape (in this case a bowl) on which you wish to use a decorative rim, throw the shape as you normally would; but leave an excess amount of clay at the rim from which to form the ornamental band. There are two methods for getting this excess clay at the rim. The first and most direct method is to leave a roll of clay at the top or rim when throwing the shape—not thinning it as usual.

The second method calls for thinning the top of the wall as usual. Then fold out and down a portion of the top, thereby doubling the thickness of clay at the top rim. Carefully press this false rim into and joining the clay wall behind it. Press down from the top to avoid trapping air between the two walls.

Either of these methods will work, and it is a good practice to try both approaches in order to find the one that seems easiest and best for you.

When the pot has been thrown with an excess of clay at the top rim, you are ready to use the template. Keeping both the clay and template well lubricated with water, carefully bring in the template, holding it against the roll of excess clay. As the template cuts into the clay, excess clay will come off on it. Repeat this cutting process until you obtain a sharp definition of shape, and remember to lubricate the template.

When you have mastered this technique, you will find that fancy rims can be made with tools other than a template. A pencil point, a well rounded pencil eraser, modeling tools and any other convenient tools can be used. Try them all for a variety of interesting decorative rims. ●



1. Bring up the wall as for a finished bowl, only higher. Then press the rim out, steadying the horizontal projection with the fingers.



2. With the wheel still in motion, press this ridge of clay straight down, doubling it over on itself.



3. Carefully press this false rim into the clay wall behind it. Press down from the top to avoid trapping air between the walls.



4. Bring the lubricated template in against the clay. As it cuts, excess clay comes off. Repeat the process for sharp definition.

YOU CAN

by DOROTHY PERKINS

BUILDING A SURFACE PATTERN may be considered the opposite of executing a pre-determined, pre-drawn design. The term *building* is used here to designate the use of materials and tools as units of construction in the evolvement of a surface pattern. The specific tools and materials illustrated here are those used in engobe decoration.

However, this does not mean the principle of *building* a decoration is limited to engobe treatments, for it also may be carried out with underglaze, sgraffito, carving and most other types of ceramic decoration.

The clay used in the platters illustrated was a cone 4-8 stoneware body which fires buff. But other clays, or clay bodies can be used. In fact, an engobe decoration might be more effective on a red- or brown-firing clay.

The engobe I used has a range from cone 06-10. It is designed specifically for use on damp to leather-hard clay. Its recipe is as follows:

White Engobe Base, Cone 06-10

	per cent
Potash Feldspar	15
Kaolin	20
Ball Clay	20
Flint	25
Borax	5
Whiting	5
Nepheline Syenite	10

100

This provides a white engobe base which may be colored by the addition of 8% dry underglaze colors.

Commercially prepared engobes or some other engobe base also can be used. If your engobe is not suitable for use on damp to leather-hard clay, but is suitable for use on dry clay or bisque, then you may carry out your decoration after the piece has been dried or bisque fired.

Any transparent glaze suited to the clay and firing temperature can be used. The glaze need not be colorless. In fact, a variety of interesting effects can be obtained by adding small amounts of colorants (not enough to hide the decoration) to the covering glaze. A semi-transparent glaze also can give a pleasant effect.

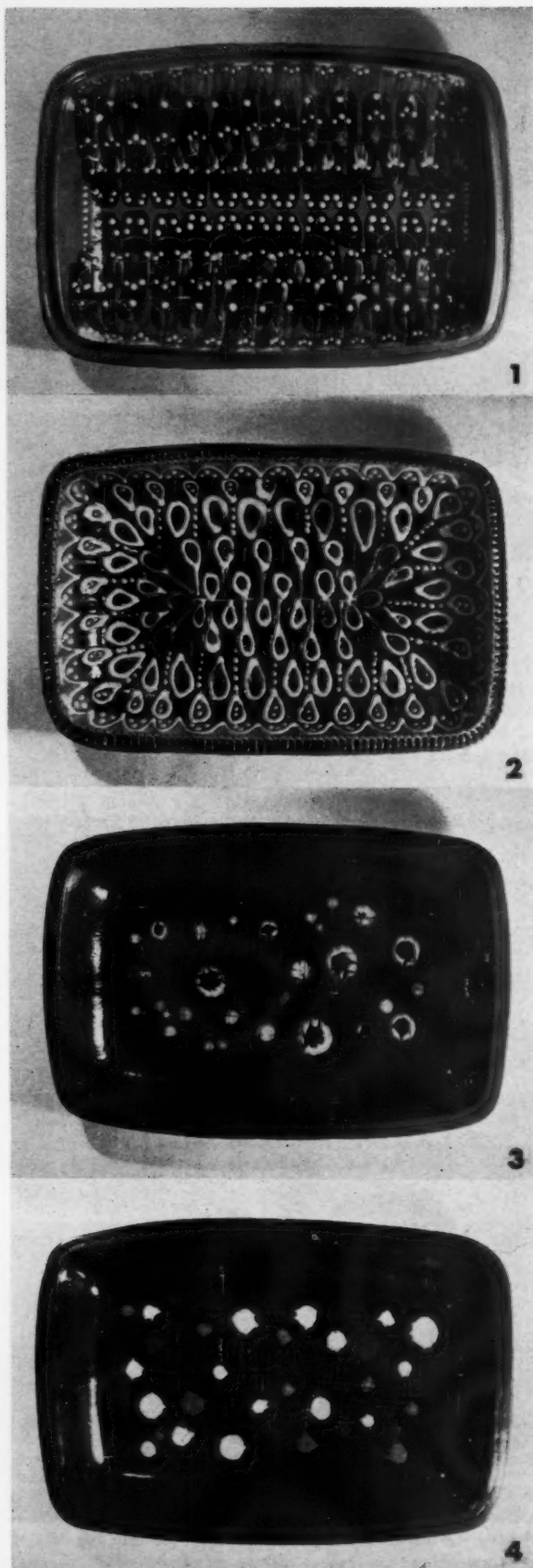
The cone 4 transparent, colorless glaze which I used on the pieces illustrated is composed of:

Transparent Glaze, Cone 4

	per cent
Cornwall Stone	60
Whiting	9
White Lead	31

100

Engobe decoration is an aid in developing spontaneity, since this type of decoration can be scraped off easily if it fails to please you. Building a surface pattern calls for a certain *devil-may-care* attitude, yet I cannot deny that such an attitude is difficult to achieve without some



BUILD' AN ENGOBE DECORATION

BUILDING A DESIGN was accomplished in this case by spraying a dark-colored engobe on the background. The spraying was not wet. Brush strokes were used to build the design, which was further emphasized with slip trailing and sgraffito. A transparent glaze was used.



experience with the particular medium being employed.

When working with engobes, you may place a few broad brush strokes on the form, either in geometric pattern or at random (see photo). These may serve as a basis for additions of overlapping strokes of the same size and color, variously colored strokes made with smaller brushes of different shapes, slip trailing and sgraffito. I used this technique for making platters 1 and 2, illustrated.

When making platter 3, I sprayed the entire front surface with an engobe when the piece was leather-hard. The engobe coating was permitted to become *quite wet* during the spraying. Then I applied drops of contrasting-

colored engobes to the wet, sprayed surface and *combed* the design in two directions—pulling the wet drops out into the wet background color. I used a colorless glaze over the decorated surface.

Platter 4 was treated in a similar fashion. However, the sprayed background and drops were less fluid, so there was less *combing*. The effect achieved more properly could be called *sgraffito*. Again, a transparent glaze was used on the decorated surface.

My few, simple experiments represent but a fraction of the ideas that will occur to you if you undertake to

(Continued on page 36)



MATERIALS needed for building an engobe decoration. Instructions for making the platter are on page 19.



BROAD BRUSH STROKES are placed on the leather-hard form, either in a geometric pattern or at random.



CONTRASTING COLORED engobes are trailed on the piece with a syringe as the design builds itself. Nothing is pre-arranged.



JIM KREITER ENAMELS

Spirited Designs from Stencils

STENCILING is one of the simplest and most fundamental of all the enameling techniques. Usually called the "sift-and-stencil" technique, the process involves the use of a small paper stencil which is placed down on an enameled piece and a contrasting enamel sifted on overall. When the stencil is peeled away a bare spot in the exact shape of the stencil is left behind, forming the design.

The technique demonstrated here is a takeoff on this rather static approach and can be called "reverse stenciling." In essence, a series of similar shapes (triangles, rectangles, etc.) are laid down in a specific pattern and one color of enamel is dusted on. The stencil shapes are peeled off and the piece is fired. This procedure can be repeated as many times and with as many colors as you wish. The final result is a gay design but not in the exact shape of the stencils.

Here are a few tricks of the trade that will help you achieve interesting designs with a minimum of effort.

Use only one shape stencil such as the wedges demonstrated here, but vary the lengths and widths.

Design as you go, but be sure you have a plan in mind. One of the easiest ways to handle a circular piece is to make a radiating pattern like the one demonstrated on the facing page. Note that the center of the pattern is placed off-center on the plate to give radiations of different lengths, thus heightening the interest of the design.

Set the stencils in the center first and overlap as you work out towards the edges. This will help tie together the various color patterns so they do not seem to be floating in the design. In addition it makes it easier to peel up the stencils after the enamel has been dusted on.

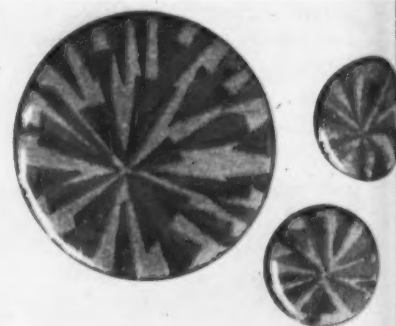
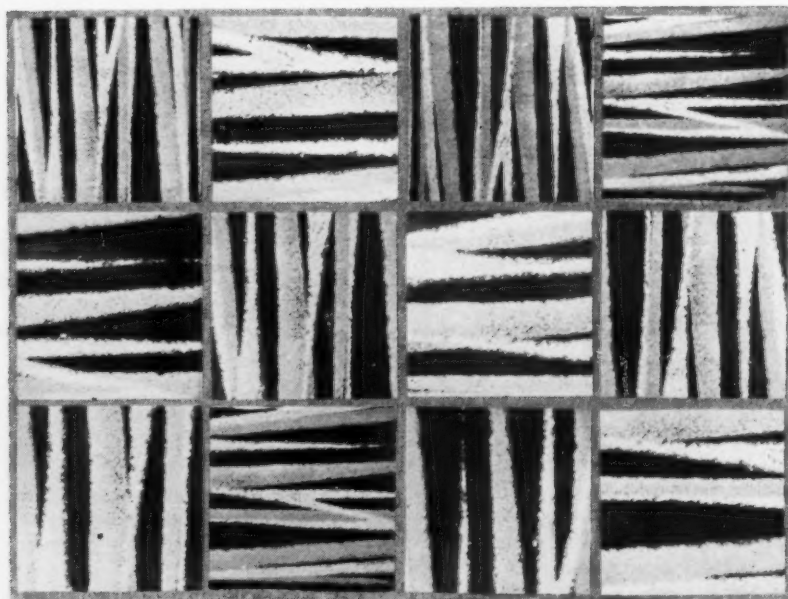
On a rectangular shape, more pleasing effects will be obtained if the wedges are laid in one direction only. Stencils set at right angles to each other will produce a plaid effect which may or may not be too successful.

Color is extremely important because the design itself can become "quite exciting." If a wide variety of colors is used the design becomes wild and meaningless.

An easy way to stay out of color trouble is to choose colors that are in the same family (all reds, all blues, etc.). Another hint is to dust on the darkest value first working towards the lighter values last.

It is difficult to visualize the finished design particularly if you have never used this technique before. A few practice pieces is all you need however, to get the feel of the idea. If you like you can practice with water colors on a sheet of paper.

The same set of stencils will enable you to produce an endless variety of designs. And you will quickly find one of the most intriguing aspects of this whole procedure is that it will haunt you to try another and another and another. •

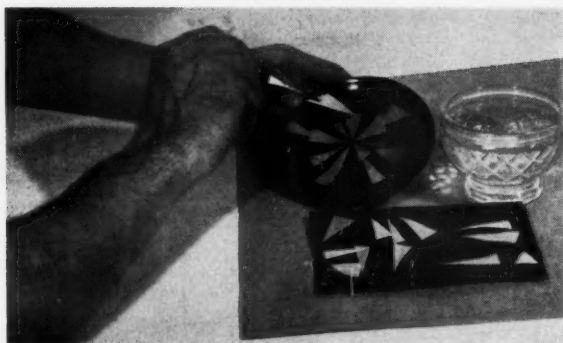


TINY JEWELRY, like this pin and earring set, as well as giant platters lend themselves to this technique.

SQUARE SHAPES and rectangles are also easily enhanced with this design technique. Use elongated wedges; and a single direction will prevent a plaid effect. These plaques can be put together for a table top; tiny squares can be set in as a "mosaic" box top (left).



1.



2.



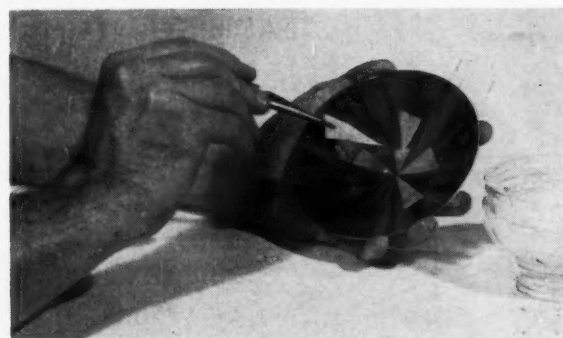
3.



4.



5.



6.

1. Counter enamel is dusted on the back; a round mask was set in the center so it would remain bare—for stiling purposes.

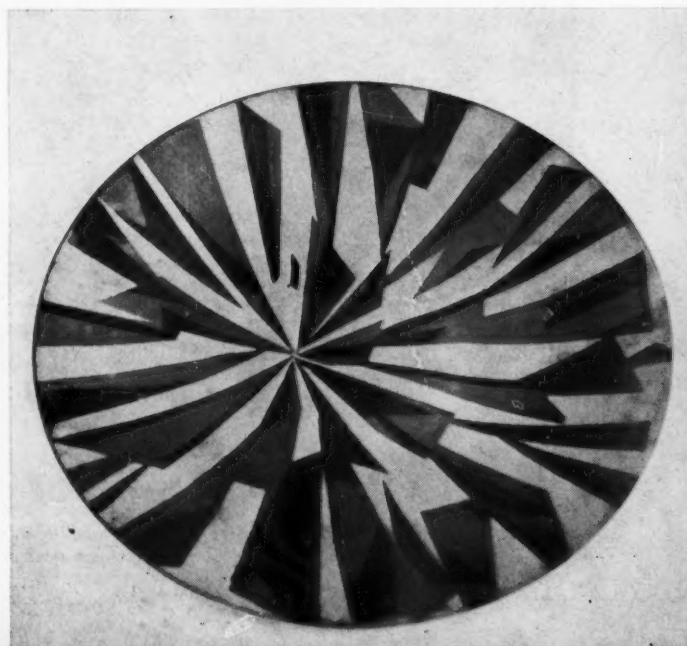
2. The piece has received its first color and has been fired. The wedge-shaped stencils have been soaked in water (so they will stay in place when set down) and the first design is now being built up. Note how the wedges overlap slightly. This helps hold the design together and will make it easier to peel up the stencils later.

3. The first contrasting color is dusted on. Spraying with agar solution will help keep the enamel in place.

4. Now the stencils are carefully peeled away using fine tweezers. The last stencils to be set down are the first to be peeled off.

5. If the peeling process disturbs some of the enamel the areas can easily be retouched with a damp, well painted brush. Now the piece is fired.

6. Two colors have now been fired on and the procedure starts all over again. On this demonstration piece three colors were used: the solid background was a very deep red, the first series of wedges a medium red and the final series pink. The finished piece is shown at the right.





WOOLLY TEXTURE of lamb was made with an eye dropper. Sculpture is by author's student, Susan Stone, age 16.

TEXTURES can be accomplished with many different kinds of tools, in many different ways. But, regardless of the tools you use, successful textures always require ingenuity, imagination and a sense of scale.

We already have touched upon the subject of texture in the article on leaf-pressed pottery (June 1958). In that project we used the backs of leaves for texture. When glazed, the all-over network pattern of the leaf was accented, resulting in a very handsome texture on either the inside or the outside of a pot.

The methods and techniques used for creating textures are almost as numerous as texture tools. I will discuss only a few here—some of the textures I most frequently employ in my own work. After thinking about some of these tools and techniques, you will be able to come up with some new ideas of your own.

Textures are most interesting on sculpture. They help accent form and

TEACHING TECHNIQUES

UNIQUE TEXTURES



HOUSEHOLD ODDS AND ENDS like these can be used to advantage for texturing both sculpture and pottery. A search through

your kitchen and workshop drawers will, without doubt, yield many more gadgets suitable for texturing.

add interest to large, otherwise unbroken, surfaces. For instance, I might use tiny pellets of clay in various sizes to texture a figure of a sheep. I use the largest pellets on the highlight of the form, such as the sheep's back, and smaller pellets down the sides and under the form. By using the pellets in this manner, you can give a sense of dimension to the piece.

To texture the hump of a camel, you might slide a nail file along a piece of leather-hard clay; then snip off the shaving. This will give you a long, hair-like piece which can be used successfully for representing a shaggy surface like the camel's back, the mane of a horse, the rough hair of a water buffalo, or even the head of a child with unkempt hair.

I might mention here that most texturing is done on leather-hard clay, with the possible exception of combing (which we will discuss later) which is done on softer clay.

Perhaps you wish to portray feathers on a bird, or scales on a fish. The elliptical end of an orange stick can be used for this. Poke the orange stick into the clay, raising it slightly as you poke. This will give you a feather-like texture. If you poke very gently, you will get a texture that resembles the scales of a fish.

To add interest and texture to pottery, especially carved pots, you might use pebbles of various sizes, pressing them into the leather-hard clay to make little dents. The smooth but textured shell of the English walnut can make some beautiful embossing on a pot, an animal, or even on a piece of sculpture where you wish to break up a large area.

You also can make textures with clay that has been pushed through a sieve. These little strands can be used for the stamens of flowers, or if long, they can be used for hair or other worm-like surfaces. However, I feel this particular method of creat-

ing texture has been used too often, and usually the texture is out of scale with the object.

Combing also is a very successful method of applying texture. I use an ordinary pocket comb, either the fine or the coarse end. This type of texture is very appropriate for portraying the mane of animals, as in the sleeping colt illustrated. If the animal has wavy hair or mane, I swirl the comb gently as I make the pull.

Another handy texture *tool* is an ordinary eye dropper. This can be used for little round textures, to break up surfaces, and for representing curly, wooly surfaces like the little lamb illustrated. However, when using an eye dropper, remember not to poke it too far into the clay.

The end of a partially used, round pencil eraser can be used for dappling on larger surfaces for breaking up the area in a rather pleasant way. The pointed end of the pencil is use-

(Please turn the page)

FROM ODDS AND ENDS

by EDRIS ECKHARDT

*Common household items
are used to imprint
interesting and unique
textures on leather-hard clay,
producing spot decorations
or over-all patterns
on pottery and sculpture*



SLEEPING COLT by Winifred Lutz, age 15, features combed textures on his mane and tail.



PRINTER'S TYPE and Linotype slugs make varied and interesting textures. When cleverly used, it is not apparent that these textures

have been made from type. Bolts, eye droppers and nail setters also make successful texture tools.

... TEXTURES FROM ODDS AND ENDS (continued)

ful for texturing too. I use a pencil a great deal for incising line designs—first of all, because the graphite in the lead polishes the clay and gives a very round, smooth and pleasant line. It isn't rough like it is when you use a metal or wooden tool. Avoid using the mechanical-type pencils. Stick to the old-fashioned wood ones.

As we mentioned before, we usually texture on leather-hard clay. However, there are instances where we work with softer clay as in combing previously described. If you wish to represent coarse, wavy hair, you can use the fingernail of your thumb or index finger to imprint the soft clay. Other tools that are used for combing small wavy lines are ordinary table

forks and boxwood modeling tools with two or three little teeth. These tools also can be used for crosshatching, making wavy lines, opposing lines and many other interesting and varied textures.

Another texture that I use very often is a design engraved in plaster. The plaster design may be either incised or in relief. If the design stands up, simply use it as a stamp to imprint the pattern on the clay. This type of texture is useful on a pot where you want an all-over design.

If the design is carved into the plaster, try pressing clay in the hollows and then attach the resulting pressed, clay piece to the pot with slip, somewhat like the Wedgewood

figures. This will give you an embossed or relief design. This particular type of texture has been somewhat neglected in our time.

One of the most unique and useful tools for texturing is a printer's *Linotype* slug. Common castaways in a print shop, these lines of type, while not legible on the finished piece, make fascinating stagger patterns when imprinted on clay. Both the type end and the grooved end opposite can be used, and each gives a different texture.

While you are in the print shop, you might ask for some worn pieces of hand-set type. These, while too worn for effective printing, can make very interesting textures. Letters like *C*, *W*, *M*, *U*, and *T* are especially useful and are fun to work with. I am thinking of the block letters, but some of the script types are very handsome too.

Hand-set type is very useful for decorating pottery, and some letters—like the “U”—make interesting loop textures on fish or animal forms. There are many types of “U’s” available in the modern type faces, the script types and the Old English faces. When used cleverly and to the best advantage, textures composed of letters are rarely detected as being made with a piece of type.

There are many other tools and gadgets that can be used for texturing—hack-saw blades, the handle of an old toothbrush, bottle caps, potato mashers, sink stoppers, bolts, nails, pins—to name just a few. A search



BOW-LIKE TEXTURE on this little pot was made from a piece of hand set type.

TEXTURED POT by R. Youngbird, an American Indian, of Cherokee, North Carolina.

(Continued on page 35)

SHOW TIME

San Francisco Potters Association:

POTTERY '58

"POTTERY '58" was the title given the San Francisco Potters Association biennial exhibition at the M. H. deYoung Memorial Museum last spring. From nearly 500 entries 143 pieces of ceramic sculpture and pottery were chosen for this exhibition.

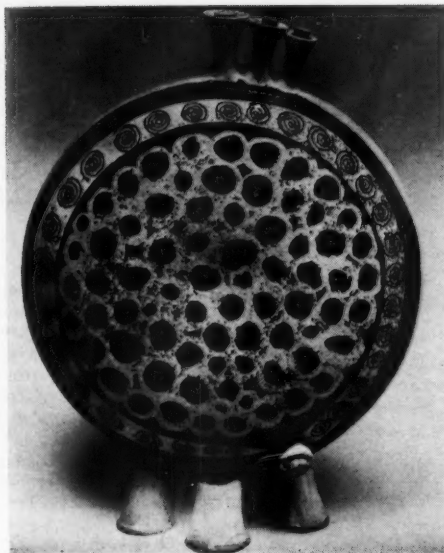
Predominating in the pieces was an abstract expressionist style as evidenced by the photos shown here.

First award for pottery went to Monte Colgren, Oakland. Receiving honorable mention awards were Harold W. Myers and Paul Volckening, both of Berkeley; special mention (for outstanding craftsmanship) went to Dale Hays of Berkeley. (Miss Hays' award-winning porcelain bottle was selected as Ceramic Monthly's "Pic of the Month" in November.) Ernie Kim of San Francisco and Gertrude Mueller, San Rafael received purchase awards.

In the sculptural architectural field first prize was given to Win Ng, San Francisco, who also received a special mention award. Honorable mentions were awarded to Rosalis Hackney, Mill Valley and Richard Brennan of San Leandro and a \$50 Purchase Award went to Reese Bullen, Arcata. An outdoor ceramic screen by Hal Riegger of Mill Valley, exhibited in the show, is pictured in "CeramActivities" in this issue.

Jurors for Pottery '58 were Ralph DuCasse and Gurdon Woods, both of the California School of Fine Arts; Charles Feingarten, Feingarten Galleries; Betty Feves, sculptor; and Miriam Lindstrom, deYoung Museum.

Selections and awards were made with a view to encouraging creative expression and experiments in form and glazes according to a statement by the jury. •



PURCHASE AWARD of \$50 was given Ernie Kim for this stoneware, three spout bottle; brown and white; 17" high.



TWO SPOUTED bottle,
Hand built, 10"
high. \$25
Purchase Award won
by Gertrude Mueller
for this piece.



FIRST AWARD in pottery went to Monte Colgren for this stoneware jar with lid, iron green glaze, reduction, 11" high.



SCULPTURAL ARCHITECTURE first prize was awarded Win Ng for his two figure-like constructions and one small form, 12", 11" and 4" high.

Strictly Stoneware

Learning About Glazes (part 5)

by F. CARLTON BALL



In the September issue, Carlton Ball responded to many requests with this new series on making glazes. His approach is one which he feels will help readers help themselves. To date, he has covered glaze-making materials and two series of tests. If you have missed the beginning articles in this series, back issues may still be obtained. See page 36 for details.—Ed.

AT THIS POINT you have a few colored glazes. It is possible that you were not too accurate in weighing out such small quantities of color as one half of 1% of cobalt oxide in your #2 batch. This means that you must weigh out two and one half tenths (.25) or one quarter of a gram. It may be easier for you to weigh one gram of cobalt oxide and then make a mound of it. Divide the mound into quarters, and then take one of those quarters.

If your #1 batch of glaze is nearly black or metallic black, you used too much copper carbonate. If it is too pale a green, you didn't use enough. If you wish, you can repeat parts of the test, increasing or decreasing the percentages of coloring materials. In this way, you can test for other variations of a color.

If you are keenly interested (and have the ambition), you can even try the second set of colors that were previously suggested: #8—green nickel oxide, 3%; #9—green chromium oxide, .25%; #10—black underglaze or glaze stain, 3 to 5%; #11—red or maroon underglaze or glaze stain, 5%; #12—blue-green glaze stain or underglaze, 1 to 3%; #13—titanium blue underglaze or glaze stain, 5%; #14—milled Illmenite, 3%; #15—Ultrox or Zircopax, 10%.

Using glazes #9 (under test #1), the fired results of the seven colors on the test tiles—fired to cone 10 oxidation—would be described in my notebook as follows:

#1—4% copper carbonate gave a clear or transparent shiny blue-green glaze, excellent for textured surfaces. Try 5% copper carbonate for a stronger color.

#2—.5% of cobalt oxide gave a good blue. Cobalt blue color clear and shiny.

#3—4% of manganese carbonate gave a very clear violet-brown shiny glaze. Try 5% manganese carbonate for a stronger color.

#4—5% of red iron oxide gave a rich medium brown clear, shiny glaze. Perhaps 6 or 7% red iron oxide would work well.

#5—5% of tin vanadium glaze stain gave an excellent bright yellow. The glaze was translucent and shiny and could have a great deal of depth.

#6—10% of rutile gave a pale tan color and an opaque satin matt glaze that broke interestingly over a textured surface. Not a good glaze in itself, but with more color it could be good.

#7—7% tin oxide gave a pale pink-white shiny glaze which was not very good. For a white, perhaps 10% of Zircopax would work better. Also try 5% tin oxide.

Suggestions: Perhaps .5% or 1% copper carbonate with 5% tin vanadium stain would make a good chartreuse.

Try 1% tin oxide with 5% copper carbonate.

Try glazing a pot heavily with the cobalt blue colored glaze; then cover that with a medium layer of glaze made opaque with 5% tin oxide. Perhaps the white will float on the blue glaze to give accidental patterns or great depth.

This glaze is worth a 50%-50% color blend. It also promises to be quite good with other coloring oxides and glaze stains. In general, the pure oxides make the glaze colors too strong and bright. A blending of oxides could be superior and more rich in appearance.

With some glazes, the seven colors may appear too strong, harsh or pure. Generally, more subtle colors are desired and these call for a blending of two or three colors. To make a simple blend of two colors, the following instructions will give you a good series of tests.

You already have eight bags of colored glazes prepared and a series of eight fired tiles to which you can refer. Now blend each of the colors with each of the other colors in equal amounts. This chart will help you:

1	2	3	4	5	6	7	8
green	blue	violet	brown	yellow	cream	white	colorless
9 1 + 2	10 1 + 3	11 1 + 4	12 1 + 5	13 1 + 6	14 1 + 7	15 1 + 8	
	16 2 + 3	17 2 + 4	18 2 + 5	19 2 + 6	20 2 + 7	21 2 + 8	
		22 3 + 4	23 3 + 5	24 3 + 6	25 3 + 7	26 3 + 8	
			27 4 + 5	28 4 + 6	29 4 + 7	30 4 + 8	
				31 5 + 6	32 5 + 7	33 5 + 8	
					34 6 + 7	35 6 + 8	
						36 7 + 8	

Mark 28 of your bisque tiles with the numbers nine to 36, and also mark them 1+2, 1+3, etc. Take half a teaspoonful of glaze #1 and half a teaspoonful of glaze #2 and put them on the glass slab. Add water and blend the two colors thoroughly with a spatula. Now apply the 1+2 glaze to the #9 tile.

Repeat the same procedure for each glaze combination shown in the above chart, until you have glazed all 28 tiles. Tile #9 should be a blue green, #10 a gray green and #11 an olive green. The vertical row of colors under #8 on the chart all will be half the original color strength, and the colors under #6 may be more matt in texture or quite mottled. It is quite certain that you will obtain several very unusual and beautiful colors as a result of this triangle blend.

A Rewarding Test

To return to the original purpose of this series—that of showing you how to learn to use the raw materials of glaze making—another test must be made. This is, perhaps, the most rewarding test of all.

Weigh out 500 grams of your glaze and screen it dry once through an 80-mesh screen, or twice through a 40-mesh screen. Divide the mixed glaze into 14 paper bags of 30 grams each, and number them from 1 to 14.

(Continued on Page 32)

... Suggestions

(Continued from page 14)

Reclaiming Settled Glazes

When prepared glazes settle to the bottom of the jar and are difficult to remix, there is a simple way to meet the problem.

First, pour off any remaining liquid. Then, dig out the dried-up portions and, using a palette knife on a piece of glass, marble or tile, work them into a creamy mixture by adding small amounts of water. Then add this creamy mixture to the original liquid, stirring constantly while pouring. If the glaze is quite dry, pour back the liquid a little at a time. Mixed in this way, the glaze will be as good as new.

—Martina E. Grindle, Flemington, N. J.

New Uses for the Hair Dryer

One of the many useful tools the potter can find around the house is the hair dryer. When the piece you are throwing gets too soggy, turn on the dryer, letting the wheel turn slowly until the piece can be worked again. If you are throwing without a bat, use it to dry the ware a little before cutting it loose.



Use your dryer to warm plaster molds on damp days and to dry bisque between coats of glaze. You also can dry greenware, but beware of doing it too fast. A regular fan is better for this. But you can safely use it to make sure tiny pieces of greenware are thoroughly dry before placing them in a fast-firing test kiln.

—Louise Wood, Lake Ozark, Mo.

Stilts for Small Pieces

Some people place small pieces on insulating brick while firing; others use asbestos paper. But here is an idea I use which works very well for me. I roll out a slab of clay about 1/4-inch thick and then cut it in strips two or three inches wide and various lengths. Then I take old element wires, straighten them out and cut them in 1/2-inch lengths. I stick these in the clay about 1/4-inch apart. When the clay base has dried, I fire it with several small pieces set in place—all at the same time. This method gives me stilts that will last for months.

—Arthur Witchey, Port Orchard, Wash.

For Clean Slip

Here is a suggestion for those who use casting slip and have trouble keeping the rust and corrosion in the lids of the storage jars from dropping into the slip. Place a piece of thin plastic (a carrot or celery bag, split open, will do) over the top of the jar. Then place the jar lid over this, screwing it only a turn or so (not tight). Now put another plastic square over both the jar and lid, holding it tightly to the neck of the jar with a rubber band. When stored in this fashion, the slip neither dries nor is contaminated by extraneous matter.

—Dorothy D. Freas, Westfield, N. J.

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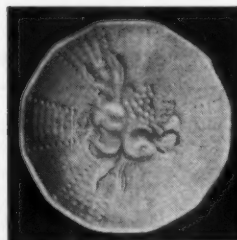
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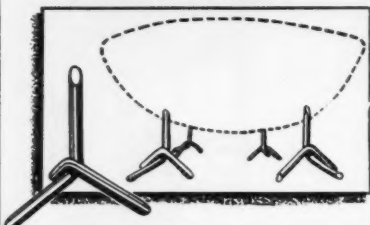
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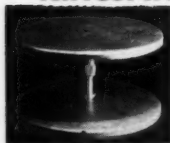
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Strictly Stoneware

(Continued from page 30)

Now add the correct amounts of the following materials to each bag: Bag #1, 10% flint; #2, 20% flint; #3, 10% kaolin; #4, 20% kaolin; #5, 10% talc; #6, 10% dolomite; #7, 10% barium carbonate; #8, 10% zinc oxide; #9, 10% magnesium carbonate (not manganese carbonate); #10, 10% potash feldspar; #11, 5% white lead; #12, 5% colemanite; #13, 10% whiting; #14, 5% titanium dioxide.

After adding each of these materials to the paper bags containing 30 grams of your glaze, screen the contents of each bag once through a 60-mesh screen. Take two sets of bisque tiles and mark the first set with the numbers 1-0 through 14-0 (for oxidation); and the other set 1-R through 14-R (for reduction).

Glaze each numbered tile with the corresponding glaze, so you will have 14 tiles for a cone 10 oxidation firing and 14 tiles for a cone 10 reduction firing. When the tiles are drawn from the kiln and laid out for study, the results should be exciting to see.

This is the way I have recorded the results of glaze #27 in my notebook:

	per cent
Potash Feldspar	43
Colemanite	9
Dolomite	8
Talc	15
Kaolin	5
Flint	20

General remarks: Wonderful glaze, shiny, smooth, viscous in general. In oxidation, especially beautiful; in reduction, satin matt, milky and fat.

Colors in Cone 10 Oxidation:

4% copper carbonate—opaque beautiful green where thick, and transparent where thin.

1/2% cobalt oxide—white flecked, good blue, milky where thick, transparent blue where thin.

4% manganese carbonate—gave a pale violet (try 6% next time), clear where thin.

5% red iron oxide—rich clear transparent brown, where thick a blue-black.

10% rutile—shiny, opaque tan, rather commercial.

7% tin oxide—very good glossy opaque white.

Mr. Ball will continue the color results next month, covering cone 10 reduction.

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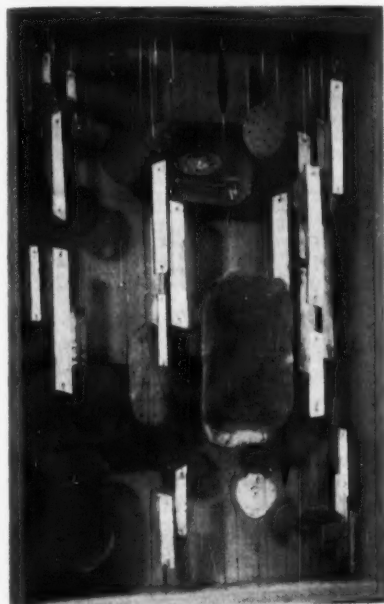
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CERAMIC SCREEN: One of the selected ceramic pieces from the San Francisco Potters Association Biennial exhibition, "Pottery '58", held at the M. H. de Young Memorial Museum, San Francisco is this ceramic screen by Hal Riegger of Mill Valley. Measuring four



by five and one-half feet, it can be used either as a three-dimensional wall decoration or as a space divider. Pieces of colored clay are strung on copper covered wire forming an abstract pattern characteristic of non-objective painting.

CHRISTMAS EXHIBITION: Thirty-six distinguished craftswomen were represented in the annual Christmas Exhibition and Sale sponsored by the craft section of the Pen and Brush Club, 16 E. 10 Street, New York City.

Evelyn Chard Kelley, craft chairman, announced the following prize winners in the exhibition: Solo prize for best in show went to Helene Taterka for enamels, ceramics and jewelry. Awarded first in ceramics was Elizabeth Cowan for a portrait group, animal figures and flower containers. Sirkka Ahlskog took top award in enameling for her bronze forms.

Members of the jury were Miss Elsie Cane of George Jensen, Inc.; Bill Hague, managing editor of Living for Young Homemakers; and Albert Jacobson, sculptor and ceramist.

The exhibition, which closed December 4, was installed by Ruth Richard Hayes, member of the American Institute of Decorators.

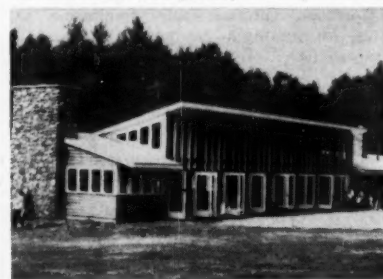
POTTERS' GROUP FORMED: The Michigan Potters Association was formally organized last June as a non-profit corporation. Their first meeting was held at the Detroit Women's Club under the direction of John A. Foster. Mr. Foster, a nationally known potter, had the help of Max Bumgartner, Berkley, Mrs. Dorothy Fusselman, Dearborn and Mrs. Toby Neaman in founding the organization.

The group already has 40 artist potters on their membership list, members who have done much for pottery, both in teaching the art and producing pottery. Membership is open to all persons interested in pottery.

Aims and goals of this new organization are to provide stimulation and inspiration for the improvement of the membership through discussion of mutual problems; to arouse interest and acquaint the public with standards, ethics and appreciation of ceramic art; to exert an effort for the improvement of standards in any area where it will further the interest of ceramic art by means of lectures, discussion, seminars, panels and exhibitions.

Information regarding the Michigan Potters Association can be obtained from Robert Diebloll, 58031 Mound Rd., Lockwood Hills, Washington, Mich.

ANNUAL MEETING: The League of New Hampshire Arts and Crafts held their annual meeting at Mt. Sunapee State Park October 31. The new Shelter Building (see photo) was opened for



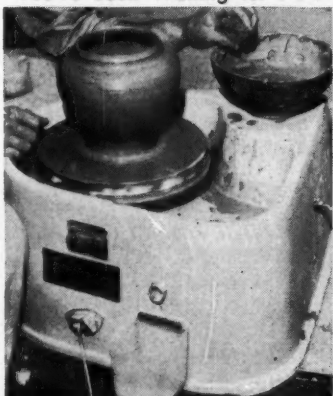
this 27th annual meeting.

Highlighting the meeting was a traveling exhibition of "Visual Aids for Potters" prepared by Marguerite Wildenhain. This dealt with various phases of design—form, texture, glazes, decoration, etc. and is the first of a series of visual aids for teachers. It is being prepared by the American Craftsmen's Council and will be used to supplement class work.

Gerald Williams of Dunbarton was elected chairman of the Guild at the

(Continued on page 35)

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Itinerary

(Continued from page 6)

CALIFORNIA, PASADENA

through January 27

Ceramic sculpture by Peter Voulkos at
the Pasadena Art Museum.

CANADA, MONTREAL

February 12 through April

Biennial exhibition "Canadian Ceramics
of 1959" sponsored by the Canadian
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of Potters. At Montreal Museum of Art.

DELAWARE, NEWARK

January 19-February 8

Sixth Miami Annual "National Ceramic
Exhibition". Smithsonian Institution
Traveling Exhibition. At University of
Delaware.

D.C., WASHINGTON

through February 1

"British Artist-Craftsmen", collection of
fine arts, Smithsonian Institution Travel-
ing Exhibition at Smithsonian Institution.

ILLINOIS, URBANA

through January 11

The 35th Annual exhibition of painting,
sculpture, graphics and crafts by faculty
members of the University of Illinois art
department, at the Architecture building.

KANSAS, TOPEKA

March 1-April 15

An exhibition of pottery by Bernard
Leach at The Mulvane Art Center.

NEW HAMPSHIRE, DURHAM

April 6-25

Exhibition of the New Hampshire Craft
Guild for 1959 to be held at the Univer-
sity of New Hampshire. Pieces from this
exhibition will be selected for showing
at the 1959 Boston Arts Festival.

NEW YORK, NEW YORK

January 23-March 8

"Ceramic International" Exhibition at
the Metropolitan Museum of Art. 350
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OHIO, YOUNGSTOWN

through February 1

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SOUTH CAROLINA, COLUMBIA

through February 15

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TENNESSEE, MEMPHIS

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Mississippi River Craft Show at Brooks
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CeramActivities

(Continued from page 33)

meeting. Other new officers are: Vice
President Grace Scott, Concord; Secre-
tary Bruce Eppelsheimer, Gossville;
Treasurer Harriet Goudie, Concord.

Announcement was made of the New
Hampshire Craft Guild Exhibit to be
held at The Currier Gallery of Art,
Manchester, starting February 25.

YOUTHFUL POTTER: Sixteen year
old Claude Boutges, set up shop at
Mastic Beach (New York) this summer



during school vacation. He is a student
at the Jules Ferry School, Cannes,
France.

Visiting his mother and stepfather,
Claude lost no time after his arrival in
acquiring a potter's wheel, glazing facil-
ities and kilns. Then he was ready for
business. Dozens of urns, vases, bottles,
etc. were turned out by his skilled
hands during his three months' stay in
this country. His small knowledge of
English was no barrier as all he re-
quired was a sketch of a visitor's needs
and he set to work.

Claude comes from the small village
of Vallauris, near Cannes. It is the
"cradle of modern pottery" and pro-
(Continued on page 36)

Textures

(Continued from page 28)

through your catch-all drawer will
reveal many more possibilities for new
and different textures.

When glazing textured forms, take
particular care if the texture is rough
or deep. Use a thinner glaze and soak
the bisque pieces in water before
glazing so it won't take on too thick
a coating. When brushing on the
glaze, tip the glaze into the texture
rather than just drawing the brush
over the surface of the piece. Some-
times air pockets form in a textured
surface. These are not filled with
glaze and look rather unsightly after
the piece has been fired. So, when
glazing a textured piece, remember
to brush *with* the texture. This takes
patience but the results are well
worth the extra effort. •

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